

Wojciech M. MARCHWICA (Jagiellonian University, Cracow)

Musical scenery: Utopia vs. Arcadia in *The lord of the rings* (dir. Peter Jackson)

The importance of the set in contemporary movies is obvious to anyone who deals with the art of the cinema. Numerous films – especially in the ‘fantasy’ or ‘post-apocalyptic’ genres – rely on building the scenery of an entire world to such an extent that the director forgets about a logical and interesting plot solution, and the actors are only an additional supplement to the vision created by the set designer. In the case of *Lord of the rings*, Peter Jackson’s concern for and precision in creating and matching scenery details in micro- and macro-scale are well-known. Bernard Hill, who played King Théoden, has said in an interview that he did not act as the king – he became the king immediately upon feeling the royal sword, forged by sword smith Peter Lyon, in his hand. So great was the quality of this prop. Tolkien’s scenery is one of the most impressive components of Middle Earth. The creation of a world with a full description of its geography, culture, language and art was a fantastic achievement in 20th century literature.

Musical scenery – added value

Peter Jackson’s meticulous recreation of this imaginative world is truly perfect. The importance of its deliberately-chosen landscapes, its perfectly-prepared fine clothing, its creative models of various structures and its special effects is

indisputable. One should, however, notice the value of Howard Shore's music – which could not be implemented in J. R. R. Tolkien's novel, but became one of the most important factors in the film's success. It was a kind of musical scenery – an added value of the film. The term 'musical scenery' is not used here in a narrow sense – i.e. precision in creating such sound effects as the clatter of horse hooves, the whiz of arrows and the noise of marching troops. This expression signifies the much more important role of music within this film in a broader sense; the music is indeed one of the film's primary elements.

Now, it is obvious that the music in a motion picture plays many important roles. It can:

- Emphasize the action;
- Modify the action;
- Suggest the film's structure;
- Influence the viewer's subconscious with various patterns or symbols;
- Identify protagonists or motifs;
- Indicate links within/between subplots;
- Accelerate or decelerate the action;
- Serve many other purposes¹.

Howard Shore's music serves the above-mentioned purposes perfectly, but it is also something more. It is, as it were, an almost 9-hour-long symphonic poem that not only interacts with the film's plot, but also complements and extends the content of the various scenes. Howard Shore deliberately describes and shows numerous elements of the musical worlds in Middle Earth to the viewer, using characteristic instruments or sound effects, creating special, characteristic motifs, scales or styles. The production's large budget allowed Howard Shore to choose any performer for any idea he had – which is why we can hear such famous performers as Enya, Annie Lennox, Renée Fleming, Elizabeth Fraser and The London Voices in the film. Such a combination of sublime musical elements constructs various musical worlds that are subconsciously recognized by viewers – even those who are musically unprepared².

¹ For more detailed discussion of this topic, see Anna G. PIOTROWSKA, *O muzyce i filmie* [On music and film], (Kraków: Musica Iagellonica, 2014), especially Chapter 7 *Semantyka muzyki w filmie* [The semantics of music in film]. For the basic statements however – still actual – see Claudia GORBMAN, *Unheard Melodies: Narrative Film Music* (Bloomington: Indiana University Press, 1987).

² For more detailed information about the music in the movie see: Doug ADAMS, *The music of the Lord of the rings films: A comprehensive account of Howard Shore's scores* (n.p.: Carpen-

The composition techniques used by Howard Shore are not new ones, but the scale of the procedures utilized goes far beyond ordinary ‘film music’. In all three parts of the trilogy, the composer was very successful in making diversified use of various techniques familiar from opera, such as the use of recurring motifs (*Leitmotive*), musical ‘props’ (including vocal timbre, the tone of a particular instrument group, illustrative musical motifs), stylistic clichés (e.g. Scandinavian music corresponding to the kingdom of Rohirrim), broad use of rhetorical appeal etc. The use of these techniques, heretofore not employed in film to such an extent, resulted in the creation of several diverse musical worlds – the denotation of Middle Earth’s various ‘peoples’³. The aforementioned publications focus on explaining the Shore’s score according to Wagner’s idea or indicate particular themes, their variants and interrelationships – what is obvious in *Leitmotiv* technique. Howard Shore, however, was tempted to do more. Music becomes an essential component of the fictional worlds created. The internal coherence of Howard Shore’s ‘musical worlds’ is so compact that it seems they could not be removed from the movie to exist independently. One can say that Shore is an independent co-creator of fictional worlds in the *Lord of the rings*, and not only – as it often happens with composers of film music – an illustrator of emotions and co-builder of a movie set. The list of constituent elements is long and includes, among others:

- Use of numerous purely musical features (e.g. special musical instruments, melorhythmic patterns, peculiar vocal timbre or metrical structure) to characterize separate communities;
- Creation of musical links between Middle Earth’s ‘peoples’ and specific traditional musical cultures;
- Harmonious integration of Old English texts and songs into the world presented in the film (e.g. the Rohirrim funeral ceremony);

tier, 2010, third printing 2016). This compendium was written on the basis of Howard Shore’s own archive of sketches, scores, notebook, recordings, film and video and – as Howard Shore declares in his *Foreword*, XI – “He [Adams] not only shows the themes and motifs for characters, cultures and objects and their connection to Tolkien’s work but also the ideas that were sometimes buried deep inside the writing”.

³ See Judith BERNANKE, “Howard Shore’s ring cycle: the film score and operatic strategy” [in] *Studying the event film: The lord of the rings*, ed. Harriet MARGOLIS (Manchester: Manchester University Press, 2008), 176–184. She explains in detail the general use of Wagnerian methods while creating music for the trilogy. See also the explanations of particular motifs in Doug ADAMS, *The music of the Lord...*, chapter *Themes*.

- Extensive use of unusual musical associations (e.g. a Māori choir of extremely low and peculiar voices was used to illustrate the brutal power of Uruk-hai; the noise generated by the spectators during a baseball game was used as the Orcs' shout).

Howard Shore's role within the film team was to invent, find a proper representation for a given world and implement specific musical components recognizable to any listener as constituent elements of the given world. His role is much more far-reaching than in typical TV productions, where only a few clearly-described motifs are used, and the director juggles them according to the general characteristics of the given scene, so: love scenes – let us say, motif no. 3; chase scenes – motif no. 5; mystery scenes, no. 2; overview of a house, no. 9 etc. Howard Shore understood his duty much more deeply, putting it in a simple but responsible way⁴:

Tolkien spent 14 years writing *The Lord of the rings*, and you're now writing the musical image, creating the music. A musical mirror, if you will, to his writing – and I mention this so often, you know, even in other discussions about feeling like Frodo. I really did feel like that, that I had this amazing journey to take, and I had the ring in my vest pocket, and you were chosen, now you're going to write the music to *Lord of the rings*, and you had to do it.

The importance of the composer and his music was highly appreciated by director Peter Jackson, who has admitted⁵:

It was more than what we could have ever dreamt because, you know, Howard has become part of our family, part of our team on this film, and he is totally devoted to somehow giving the music a cultural significance. So that it's doing two jobs at the same time. One, it's underscoring the film. It's providing an emotional link, a bridge between the movie and the audience, and it's drawing the audience in, but it's doing it in such a way that it's also telling you a lot about the cultures of this world.

The musical worlds created for this movie are not only fitted to particular peoples. They have been adapted to the film's main characters and key props as well. There are numerous examples of this entire procedure. Let's start with the fundamental world – the \mathcal{A} and Ω of Tolkien's world.

⁴ *Music for Middle-Earth* dir. Michael Pellerin, *The fellowship of the ring: The appendices*, Part Two (Special extended DVD edition); New Line Home Entertainment Inc. 2002; 1'43"–2'15".

⁵ *Ibid.*; 2'15"–3'05".

Hobbiton – a musical Arcadia

Tolkien found his Arcadia in the British (mostly Welsh) countryside with its simple life, happy and joyful people, its rural world unspoiled by civilization. In his vision, Hobbiton was a Paradise, an Arcadia – the object of dreams and a symbol of a happy life. Peter Jackson followed Tolkien's idea and constructed his Arcadia in the most ordinary way: green meadows in the sunshine; images of a small village with its peasants doing their humble everyday work; small cottages surrounded by flowers; singing birds and cattle walking slowly in the sunshine. The people may not be very wise, but they do not expect much more from their life.

Such an image could be just an idyllic, if badly-painted picture, but Howard Shore has completed and extended it with interesting musical 'scenery' based on 'rural' leading instruments (such as the fiddle and the whistle⁶) and simple, dance-like melodies in major mode, as well as an overall mood of unconstrained joy and carefree fun. A very characteristic scene (included in the extended version of the film) is the party at the Green Dragon with improvised, uncomplicated songs typical of Welsh and Irish pubs. It is worth emphasizing that Howard Shore did not invent the musical elements of this idyllic world; rather, he combined pieces of existing musical cultures into a single coherent musical system, easily recognized by anyone and always recurring when characters dream about the beautiful life, or long for their Paradise lost. Its function is no less important than the typical Arcadian meadows lit by the sunrise.

The musical background of the scene where Bilbo welcomes Gandalf⁷ is the film's main theme – played on the whistle. A few seconds later – accompanying an image showing the inhabitants of Hobbiton at their work, and a narrator's description of the village – we hear a second, 'dancing' theme performed on the fiddle. As mentioned before, these two instruments are the constituent symbols of the Hobbit's world, symbols of 'pastoral' life (whistle) and simple fun (fiddle). The creation of the Shire's musical world continues with 'A Long-expected Party'⁸, presenting other characteristic musical features.

⁶ The full list of special instruments used by composer can be found in Doug ADAMS, *The music of the Lord..., Appendix B*, 386-388.

⁷ See Chapter 3 "The Shire"; *The fellowship of the ring*, extended version; 11'35"–12'50".

⁸ *Ibid.*, Chapter 5; 20'30"–22'30".

The principal keeper of the rhythm is the gutbucket, a typical folk-style instrument popular in many European countries (including Poland). The main melodic instrument is, again, the fiddle – accompanied by a bourdon instrument performing a characteristic standing bass note, along with a dulcimer and a whistle in the refrain – quite a large ensemble for a folk party. Such an instrumentation is generally based on the Welsh musical tradition – which confirms Tolkien’s admiration for Wales. The same applies to the duple meter, representative of old Celtic music and used throughout the party. The above-mentioned scene at the Green Dragon refers to the tradition of drunken chants – so popular at pubs to this day. Once again, one must admit – the music here does not only illustrate the action; it creates the mood of the entire sequence of scenes, recreates the world and modifies spectators’ understanding of Hobbiton.



Figure 1. Gutbucket (Polish burczybas) at the Museum of Folk Music Instruments in Szydłowiec.

<http://ludowe.instrumenty.edu.pl/pl/instruments/show/instrument/4644>
(accessed 25 September 2016).

The components of the Arcadian Hobbiton’s musical scenery, as well as its function, remain unchanged throughout the trilogy. One can say that the story’s ending could be entitled ‘Back in Hobbiton – Back in Arcadia’. It is, however, important to notice that by the end of the film, the musical background – still unchanged – gains new, modified meaning. In chapter 75 ‘Homeward Bound’⁹, the four friends appear again in the Shire. The landscape looks the same as at the beginning of the film, the situation looks familiar, but the boys who had been searching for adventure have turned into heroes – they

⁹ Chapter 75 “Homeward Bound”, *The return of the king*, extended DVD Edition; 1:42’12”–1:44’30”.

are different people now. Everything in the story has already happened. Using the outline of Benjamin Britten's well-known opera, one can say that an entire 'turn of the screw' has happened. All of Middle Earth has changed, although nobody in Hobbiton has noticed. That is why Howard Shore, in repeating the Arcadian Hobbiton pattern in his music, utilized all of the previously-used motifs (in particular, the main theme and the dancing theme). He is apparently saying, 'Everything is unchanged, nothing is new at Bag End' – but if we listen carefully, we will notice differences. The same musical scenery conveys the opposite meaning... The second theme is not played on the fiddle – now we hear it in an orchestrated, worldly version. This more elaborate variant serves as the musical background for snapshots of Sam and Rose's wedding ceremony. Yes, Sam's unsuccessful attempt to invite the beautiful Rose to dance (at the beginning of movie) has now ended in... marriage. The four friends, drinking beer at the pub as usual, are now more thoughtful and melancholic; their joyous songs will not return. As the whole scene is silent, the change of mood relies on the new musical development of familiar music. The composer reconstructs the situation using his own artistry. The Musical Arcadia – based on components existing in real life – has become a complete musical structure. It is more adapted to a universal music pattern, more open to other cultures. The time of 'humble isolation' is over.

The elvish world – a musical Utopia

Unlike the 'Shire idiom', Elvish music does not utilize any clear pattern based on any particular musical style or culture. One can say that this musical world is completely artificial. Its essential elements are:

- Dehumanized vocals;
- Long rhythmic values, apparently beyond meter;
- Minor mode;
- 'Eastern' flavor;
- Lack of instrumental and dance music;
- Use of exotic East Indian instruments (ney flute and sarangi);
- Use of echo effects, despite the realness of the scenery.

The same musical elements applied to the Elves are heard whenever and wherever they appear. The music vocabularies concerning these two worlds are as dissimilar as possible – as if the Elvish world were the opposite of the

Shire. Both Peter Jackson and Howard Shore emphasize that their intention was to give the Elvish music an 'Eastern flavor' (whatever that means), and to use certain African and Indian instruments to differentiate the sound from Western music as much as possible. It was also an intentional decision to employ Elizabeth Frazier, who has the 'ability to create an ethereal sound with her voice'. Elvish singing is usually of insistent, plaintive but elegant character. The women's choir singing in an antiphonal manner with lengthy echo effects results in an unreal, dehumanized musical world, beyond time and reality. A spectacular example of such music is the scene in Lothlórien when Aragorn repeats the important words 'even now there is hope left...'. This effect was based on a fully conscious decision made by Howard Shore and Peter Jackson. In the *Music for Middle-Earth* documentary¹⁰, the director says,

In the Lothlórien music, we deliberately gave it an Eastern flavor, and we wanted a different voice for... just to make them feel very separate. And Elizabeth Frazier, she has the most wonderful voice and ability to create this very ethereal sound with her voice.

And the composer adds,

It has some very exotic African instruments playing, and some East Indian instruments playing in it as well.

A similar pattern can be observed during the Elves' exodus from Rivendel. Beautifully directed and composed as a mystical picture, the scene derives its entire depth of impression from the music. The music found there is full of peace and melancholy, utilizing long note values and a special, unreal sound achieved via postproduction. This fragment's primary gesture should be defined as duration instead of musical action. If someone does not appreciate the importance of the scene's musical component as a whole, it could be a good exercise to watch it with the sound muted. The entire poetic melancholy vanishes, and the scene becomes a dull, lengthy procession of unreal creatures. It is the music that creates the uniqueness of the Elvish world in Peter Jackson's film.

¹⁰ *Music for Middle-Earth*, dir. Michael Pellerin; 6'55"–7'15".



Figure 2. Exodus from Rivendel (movie's snapshot); *The Two Towers* (Special Extended DVD Edition), Chapter 38.

The 'duration' of the music, which is the fundamental gesture of this musical world, symbolizes the Elves' lengthy history, their eternal memory and immortal life. Time is an unimportant category to the Elves; so, in this music, time and meter are also unimportant. The vocal/choral music, with a strong echo effect, creates an acoustic situation typical of a Gothic cathedral – not a forest, as the scene would suggest¹¹. With the inconsistency between what we see and what we hear, an entirely unreal situation is created, but for listeners, it evokes an impression like that of being situated in the middle of a beloved shrine. In this way, the Elves' virtual world, as constructed in the film, is juxtaposed with the subconscious musical vision of an eternal mystical world. The prevalence of minor mode, a complicated, chromatic melodic shape (see Figure 3 below), lack of instruments and absence of dancing elements – this is the musical vocabulary that makes up the peculiar 'Eastern' atmosphere of the Lothlórien scenes.



Figure 3. *Lothlórian* theme according to D. Adams *The Music of the Lord...*, p. 51.

¹¹ *The two towers* (Special Extended DVD Edition), New Line Home Entertainment Inc. 2002; Chapter 38; 25'15"–25'52".

During the scene where the Elves leave their place, there is no text; there is almost no action besides the Elves walking in the darkness. The entire mystical, melancholic, sad but beautiful ambience is achieved exclusively through the music itself.

The Elvish music world could not be any more different from that of Hobbiton. The contrast is as big and important as that between Lothlórien and Hobbiton themselves. Both, however, are the construct of a fantastic imagination, and built with great artistry and care.

Rohan musical culture – Edoras

The Rohirrim's musical world is an example of an 'old human civilization'. The film's authors founded their vision of this world on Scandinavian/Viking features in both art and music. What became the musical symbol of this world was the Hardengar fiddle – a typical Scandinavian instrument that plays the role of the leading instrument in the majority of the Rohirrim segments. Yet again, the style of this musical world is fully coherent, but the nature of the musical segments changes from a catastrophic to a heroic idiom, depending on the scene's character. The main appearance of the Rohan theme presents the three riders coming to the Golden Hall¹² in a *tutti* version; but just after the theme appears, a folk, *hardingfele* version can be heard to introduce the human, traditional music culture.



Figure 4. *Hardengar fiddle* or *hardingfele*. The 4–5 'under-strings' or 'sympathetic strings' resonate under the influence of the 4 primary strings¹³.

¹² *Ibid.*; Chapter 20; 1:14'12"–1:15'25".

¹³ <http://www.dianathompson.org/2013/08/31/traditional-norwegian-hardanger-fiddle/> (accessed 25 September 2016).

What are the constituent elements of Rohan's musical world? Howard Shore uses a set of 'traditional folk tunes' typical of Western music. Minor mode, low-pitched melodic register, 'empty chords' and unusual harmonic relationships are in the foreground. The primary theme is based on a fifth-fourth opposition (typical of 'primitive' music), appearing as the opening motif:



Figure 5. Primary Rohan theme.

The ascending fifth followed by a descent into a tritone relationship is an opposition strongly alien to Western music. That is why everyone so easily notices the strange, foreign expression of Rohirrim music. The motifs presented are tonally unstable and, played on lower string instruments, sound exceptionally crude and strident. Once again, the music plays the role of a descriptor of the entire civilization, as the adjectives 'crude' and 'strident' can be perceived as fundamental to and evocative of this culture. Remembering this, we will not be surprised by the use of Old English texts and an ancient way of singing (reconstructed on the basis of academic research) during Théodred's funeral ceremony. This very moving scene (added in the extended version) is a perfect combination of Scandinavian folk elements with Old English poems sung, or rather melorhythmically declaimed, during the burial of the King's son. Here, we have the more majestic warrior's version of the theme – using brass instruments. The contrast of this orchestral version of the Rohirrim theme with the solo melodeclamation of *Bealocwealm hafað fréone frecan...*, starting without instrumental accompaniment, is one of the most heartbreaking musical ideas in the whole second part of the trilogy. The gradually and slowly built-up cluster of strings appearing later in the declamation underlines the tragedy of the situation. Once again, the music not only modifies the action, but also creates a new version of the culture with its own acoustic material¹⁴.

¹⁴ "Funeral of Théodred", *The Two Towers*, Chapter 21; 1:24'26"–1:25'05".



Figure 6. Funeral of Théodred (movie's snapshot), Chapter 21.

The contrasting Uruk-hai/Isengard theme

The appearance of the Isengard army always evokes the same musical pattern in Howard Shore's imagination – contrasting powerfully with all of the other musical worlds. It is based on strong metric and characteristic rhythmic patterns, on the one hand; and on the other, on a low, fear-evoking musical register, usually played by lower brass instruments. This music is based on a 5/4 time signature with such asymmetrical rhythmic patterns as 5/4 ♩ ♩ ♩ ♩ ♩ (accent on underlined notes) shown precisely in the percussion (including timpani and taiko drum).

Complementing the anxious rhythm of the drums are descending melodic lines in minor keys, with a characteristic mordent in the beginning, played by the trombones and tuba. Such a combination evokes intense negative associations. These so-called 'broken rhythms' (typical of Balkan folk music) are perceived as brutal, vivid and full of energy in the Western world. A falling melodic line is one of the oldest musical archetypes – popularized, for example, in Gregorian chant and depicting such concepts as descent into hell, death or drawing near to the land of the devil. Once again, the musical connotations are rudimentary elements of the entire 'dark' culture. This very simple but emotion-laden musical pattern is used many times, not only as an illustration of the Uruk-hai army, but also as an introduction to or announcement of their appearance. The easily-recognizable mordent with descending melodic line is heard whenever the Orcs come into the action – even if they do not appear on screen.

But Howard Shore does not limit himself to creating a sequence of musical worlds, or to describing different peoples using musical tools. In

other words, he does not limit his technical resources to emphasizing a particular scene or persons. He successfully tells his own story and modifies the plot by merging various musical motifs or themes. That is why I use the term ‘musical scenery’ so often. As characteristic scenery can tell the audience everything about a film’s protagonists and their society much more efficiently than dialogue, the ‘musical scenery’ describes the deeper and more fundamental elements of the world being created. Close cooperation between the composer and the director has resulted in a perfect combination of music and sound effects that merge with each other in many places. How important it is for the final effect in the movie explains Kevin Fisher in his article *Sonic resonances of nature...*¹⁵, claiming that the effect of synesthesia was achieved in this work. It can also modify the action and even introduce twists in the plot. The best example of strictly musical development of the action is the ‘long march’ scene, where we observe Aragorn, Gimli and Legolas running through the New Zealand countryside simultaneously with the Uruk-hai troopers. Once again, there is no dialogue during the scene sequence, and the entire order of events is suggested only via the musical background. The Isengard musical world, creating an oppressive atmosphere of terror and violence, is broken up by the bright, heroic Aragorn theme¹⁶.

The Aragorn theme – so important in this scene – plays the role of a counterbalance to the power of evil. It focuses on several clear musical essentials, such as:

- A triumphal fanfare for the King’s appearance;
- A rising melodic line;
- The growing role of noble (but powerful) choral singing;
- Major mode.

In practice, throughout the film segment under discussion, the director uses only two channels of communication with the spectators: vision (spectacular screen shots) and music, which carries the entire content.

¹⁵ Kevin FISHER, “Sonic resonances of nature and supernature in the *Lord of the rings* trilogy”, [in] *Studying the event film...*, 169–175.

¹⁶ “On the Trail of the Uruk-hai”, *The Two Towers*, Chapter 9; 26’11”–27’01”.



Figure 7. Uruk-hai versus Aragorn – ‘long march’ (movie’s snapshot), Chapter 9.

The opposing themes of Uruk-hai vs. Aragorn are a perfect example of transference of the action from dialogue or gesture to musical scenery. The audience can see only two groups of moving persons on the screen. The viewers do not know anything about their relationship. It is only the music which explains that the Uruk-hai motif of brutal force is being conquered by Aragorn’s virtuous and glorious motif. The triumphal fanfare for the Returning King foretells the final victory of Good over Evil. Such a prophetic role of music is particularly important at this moment of tale, when the situation of the protagonists becomes dramatic and one can expect that *there is no hope anymore*.

A story told in music

The above-described situations introduce us to a colorful and kaleidoscopic mosaic of musical worlds. The practice in question is similar to the one known in 19th-century music as the ‘recurring theme’, based – especially within the opera genre – on the *Leitmotiv* technique. But Howard Shore goes further in his music. In the film, the composer tells us a story many times. Modifying motifs used incidentally in previous scenes, he gives the same motifs a new meaning. By developing the music, he influences the film’s plot much more quickly and deeply than one could imagine. Varying the instrumentation changes the character and denotations of the music. I mention this procedure above in the discussion of the Elves’ music. The musical scenery changes from a fairytale environment (during the first visit to Lothlórien) into a more me-

lancholic and sad atmosphere (during the exodus scene), and then becomes heroic and full of internal power when Haldir brings aid to Helm's Deep. It is hard to recognize the Elves' theme in the glorious March of the Elvish Army, but everyone – not just musicologists – senses the relationship between these musical segments.

However, the best example of this compositional method is the development of the Gondor theme. It appears for the first time – in a solo version – during the Council of Elrond. It seems to be a minor solo played on a French horn. Then it appears for a second time (in the extended version) as the background of Boromir's great speech in Osgiliath. Now Gondor's theme, scored for full orchestra, is a triumphal symbol of power. This version becomes the dominant music in most of the trilogy's second part. Finally, it plays a prevailing role during the 'lighting of the beacons' sequence. Here, the music is an indication of the connection between all peoples of Men, Hobbits and Elves – a historic moment for Middle Earth. The fire travels symbolically from Pippin's hand down the chain of beacons to Aragorn. The scene's power is built by the music alone, with its changes and triumphal rise. Once again, watching this fragment of the film with the sound muted restricts us just to looking at nice views of snow-white mountains. It is the music that tells the story in an extremely emotional way, laden with inner power. The best summary of this topic comes to us from lead actor Viggo Mortensen (Aragorn), who said in an interview¹⁷,

It's that thing that the movies sometimes can do better than books can. And you're not using any words. It's music and film. [...] To me, that was the most effective scene, in some way... even though it really wasn't a scene between people, only indirectly from Pippin's hand. You know, lighting this and eventually Aragorn taking it in.

Music holds together the various elements of a film. It can link segments, create hidden relationships between characters, emphasize the meaning of important props – and all of these functions were implemented by Howard Shore in Peter Jackson's trilogy.

¹⁷ See the documentary *Music for Middle-Earth* dir. Michael Pellerin *Return of the King. The Appendices*. Part Six (Special Extended DVD Edition); New Line Home Entertainment Inc. 2002; 4'18"–4'48.

Summary

One of the most impressive component of MiddleEarth in the original novel by J.R.R. Tolkien was detailed scenography – creation of world with a full geographical, cultural and artistic description. P. Jackson in his film version re-created this imaginative world with great care and precision. It has however constructed another scenography – the added value which could not appear in any novel – musical one.

Music in any movie plays very important role. It can emphasise or modify the action, or in can suggest the movie's structure. Music also can influence the viewer's subconscious with different patterns denotating various cultural spheres or symbols. The excellent example of the latter is music for *The Lord of the Rings* by Howard Shore. The analysis of composer's idea opens the new dimension of the movie – besides the action, scenography, costumes, movie props or sound landscape. The pieces describing various parts or heroes of MiddleEarth have been composed with use of deliberately chosen instruments, motives, scales or styles. Such a combination creates the various musical worlds which are subconsciously recognised by viewers – even those musically unprepared.

One of the most interesting musical cliché created by H. Shore is a musical Arcadia or Utopia. The composer's consideration of various musical imaginative worlds accomplish the action of the movie and the its scenery. It is however important to notice there is no one way of creation the "musical Utopia". Composer not only uses different musical elements to generate various effects – what is quite obvious – but also selects separate elements of music as precisely as possible, to create diverse worlds. It is worth to discuss the method and the music vocabulary of such composer's activities concerning worlds as dissimilar as Elfish world contrary to the Shire. Such the opposition can be seen as the Utopia versus Arcadia. The example of "old human civilization" will be – within the above construction – Rohirrim musical culture. H. Shore uses not only the elements of various musical styles but also creates the subconscious links between a range of musical elements and elements of imaginative world.

Keywords: musical scenery, *The Lord of the Ring*, film music, musical Arcadia, Tolkien